stance, that of the sacramental words in the Eucharist —discussion at any rate is permitted, because in this case the truth can be said. But " where nothing is, even truth has lost her right." *—Lastly, it only remains to be said that it is true these principles give rise to sources of power so mighty that without them all the mills of the modern world coulcl not be driven with such force. And it is primarily a matter of force, only secondarily of truth (and perhaps not even secondarily) —is it not so, my dear up-to-date friends ?

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GOETHE'S ERRORS.—Goethe is a signal exception among great artists in that he did not live within the limited confines of his real capacity, as if that must be the essential, the distinctive, the unconditional, and the last thing in him and for all the world. Twice he intended to possess something higher than he really possessed—and went astray in the second half of his life, where he seems quite convinced that he is one of the great scientific discoverers and illuminators. So too in the first half of his life he demanded of himself something higher than the poetic art seemed to him—and here already he made a mistake. That nature wished to make him a plastic artist,—this was his inwardly glowing and scorching secret, which finally drove him to Italy, that he might give vent to his mania in this direction and make to it every possible sacrifice. At last, shrewd as he was, and honestly averse to

* Allusion to German proverb : " Where there is nothing, the Emperor has lost his rights."—TR.